

THE FACULTY OF MUSIC, UNIVERSITY OF TORONTO
AND
THE CANADIAN BROADCASTING CORPORATION
PRESENT THE

*ST. LAWRENCE
STRING QUARTET*

Geoff Nuttall & Barry Shiffman, violins
Lesley Robertson, viola
Marina Hoover, cello



Walter Hall, Edward Johnson Building
Sunday, March 29, 1992
2:30 PM



PROGRAMME

String Quartet, Op.3
Langsam
Maessige Viertel

Alban Berg
(1885 - 1935)

String Quartet, No.1 (1991)
(*WORLD PREMIERE - CBC COMMISSION*)

Chris Paul Harman
(b. 1970)

♦ ♦ INTERMISSION ♦ ♦

String Quartet, C# minor, Op. 131
Adagio, ma non troppo e molto espressivo
Allegro molto vivace
Allegro moderato
Andante, ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Ludwig van Beethoven
(1770 - 1827)



The St. Lawrence String Quartet is represented by Andrews and Kwan Artists Management, Inc. The Quartet would like to thank the Faculty of Music, University of Toronto and the CBC for sponsoring their Toronto season.



Today's concert is being recorded for future broadcast on the CBC STEREO (94.1 FM) programme ARTS NATIONAL—Producer: Neil Crory;
Production Assistant: Larry Beckwith; Technician: Dave Burnham

CHRIS PAUL HARMAN

Chris Paul Harman was born in Toronto in 1970 where he studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett respectively. His works have been performed across Canada by the UART MIDI Ensemble, the Composers' Orchestra, the Orchestre de Chambre de Radio-Canada, the Esprit Orchestra and the Winnipeg Symphony Orchestra. In addition, Mr. Harman has been commissioned by guitarist William Beauvais (*December*), the Festival of the Sound in Parry Sound (*Euthanasia*), Continuum (*Spectra*) and CBC Radio (*String Quartet No. 1* and *Sonata for Viola and Piano*). Current commissions include a string orchestra piece for the CBC Vancouver Orchestra.

In 1986, Mr. Harman was a finalist in the CBC National Radio Competition for Young Composers and was the Grand Prize winner at that same competition in 1990. *Iridescence*, the work which earned him the Grand Prize, was subsequently awarded the first prize in the under-30 category at the 1991 International Rostrum of Composers in Paris, and was recently recorded by the Esprit Orchestra for compact disc release on CBC's SM5000 series.

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String Quartet No. 1 will be broadcast on CBC STEREO's "Two New Hours" on Sunday, June 14, 1992 at 9:05 PM and on "Arts National" at a later date.



PROGRAMME NOTES

String Quartet, Op. 3

Alban Berg

"My quartet began, in a mood of general anticipation. They played it indescribably beautifully. I tell you that despite my great agitation. I revelled in the sound and the solemn sweetness and ecstasy of my own music. You cannot imagine it from what you have heard of the piece. The so-called wildest and riskiest passages were pure euphony in the classic sense. The first movement ended in an atmosphere of great exaltation. Audience quiet as a mouse, a short breathing space for the quartet, and on we went. At the end, the applause was general and downright frenetic. The quartet took two bows, looking for me in the auditorium each time. They called me the third time, so I went up onto the stage alone, with an extremely warm reception from the whole audience; not **one** hiss." -

- Alban Berg to his wife from Hallein, near Salzburg, August 3, 1923.

String Quartet No. 1

Chris Paul Harman

"The source material for *String Quartet No. 1* was derived from a small two-part diatonic theme which I wrote as a young student in 1985. As each new note appears in the theme for the first time, it is extracted and sequentially arranged with the others to form a ten-note row. While the original theme is never heard, this row in turn becomes the foundation for most of the musical ideas in the piece.

The *Quartet* is divided into roughly three sections. In the opening section, the first note of the row is isolated and treated in a "spectral" manner, in which the qualities of its overtone series are explored. In the second section, the entire row is revealed and treated through a series of extended melodic passages. In the third and final section, the melodic and textural ideas are interwoven in a manner somewhat akin to a development section, and the rate of development becomes so intense that melody and texture seem to become synonymous.

String Quartet No. 1 was commissioned by Neil Crory through the C.B.C. for the St. Lawrence String Quartet. The work is dedicated to the SLSQ and to Neil Crory."

- Chris Paul Harman

String Quartet, C# minor, Op. 131

Ludwig van Beethoven

The late string quartets of Beethoven each have their own particular and unique qualities that set them apart from all earlier examples of the genre. Opus 131 is in seven movements, each movement picking up where the last left off. There is much motivic unity, the quartet being a cyclic work. Beethoven completed it in July of 1826 and dedicated it to the Baron Joseph von Stutterheim. It was reportedly the composer's favourite of his quartets.

In a letter presenting his Opus 131 quartet to his publisher from August, 1825, Beethoven complains that his works are being pirated and, therefore, he is not getting the monetary reward he deserves. "The quartet that is lying ready will convince you that I do not revenge myself on you, but that I give you as good a work as I could give to my best friend."



This past summer, the St. Lawrence String Quartet was awarded top prizes in the Melbourne International Chamber Music Competition in Australia and the Glory of Mozart Chamber Music Competition in Canada. Next month, SLSQ will be one of only ten quartets invited from around the world to compete in the prestigious Banff International Quartet Competition.

Highlights of upcoming events for the quartet will include a summer residency at Tanglewood Festival, performances throughout Canada and the United States. During the 1991-92 season, they have appeared with distinguished international artists Robert Silverman, Patricia Parr, pianists, and the Emerson and Tokyo String Quartets.

The St. Lawrence String Quartet was formed in the Fall of 1989 where they studied in a programme jointly sponsored by the University of Toronto and the Royal Conservatory of Music, involving coaching with cellist Denis Brott and violinist Lorand Fenyves. They are currently based in New York City, completing the second year of a unique residency with the reknowned Emerson String Quartet. This programme is sponsored by the Hartt School of Music, University of Hartford. The St. Lawrence String Quartet is generously supported by the Canada Council Touring Office, the Government of Ontario through the Ontario Arts Council and the Alberta Foundation for the Arts.

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